

hitherto mistaken his walk. "The solitary Pool," particularly, is second to nothing of the sort; it is painted with the precision of a daguerreotype as to form, and in colour, is nature reflected.

(177) "The Chevalier Bayard wounded at Brescia." This is the best of three excellent productions by J. C. Hook, which satisfactorily prove a continental tour is not always an artist's ruin. Esquisite in colour throughout, the head of the Chevalier is remarkably fine in conception; whilst the delicacy of character and execution of the virtuous, fair, and well-trained damsel bespeak a refined taste, free from all taint of prettiness. A little more confidence and decision would perfect it. The same remarks will apply to a smaller but no less excellent contribution, (382) "Othello's first Suspicions," which exhibits great feeling for the first order of art. (517) "Bianca Capello," the last and least original of the three, has, nevertheless, traits of great excellence. Mr. Hook promises to be an honour to the school.

(8) "The Wreck Buoy," and (206) "Venus and Adonis," painted in imitation of the old Venetians, are specimens of the wonderful art of Mr. Turner, R.A.,—superior to many of his late works. For years he has not been so strong, and in two opposite manners.

(207) "The First-born," C. W. Cope, R.A. A sleeping child, and its young mother bending over it in happy contemplation of its loveliness, with the fond husband, painted in the manly style of this artist: it demands the appreciation of all. The grey and general tints of the girl's neck and shoulders vie with the colours of Etty.

(117) A coloured study for fresco in House of Lords: "Griselda's first Trial," and (903) cartoon of the same, wherein all the ample resources of the artist have been called into requisition, promise the fresco to be not inferior to what might have been expected from the painter of "Cardinal Wolsey." The drawing of "Griselda," the arms in particular, is marvellously beautiful, as is the composition.

The six productions of Mr. Stanfield, R.A., set forth his characteristics to advantage. (498) "Moonlight off the Rockliffe," is to us his most extraordinary work, being accurate delineation of a most difficult natural effect. The cloud that seems to float over the middle distance startles the spectator from its truth: there is a freedom too from the coldness and blueness, so often pervading moonlight pieces, that renders it remarkable. (12) "Tilbury Fort—Wind against Tide;" (151) "Lugano;" (211) "Salvator Rosa's Studio" (less worthy of the master); (325) "Lago Maggiore;" and (331) "Near Miori, Gulf of Salerno;" are the other works of this our best marine painter.

(242) "The Cup found in Benjamin's Sack," Sir W. Allan, R.A., gives proofs of labour and research during the artist's sojourn in the East.

(284) "Drawing for the Militia," J. Phillip, full of the incidents belonging to the scene, and, from what we can see of it, replete with the fruits of exercised talent, skilful perception of character and expression, and an education in the manual part of the profession of no small limits. Surely the producer of the "Presbyterian Catechists," and the "Scotch Fair," deserved more consideration than the position of his picture shows he had.

(286) The duet, "Andante con Moto," F. Stone, remarkably pretty and Mr. Frank Stone-y.

(290) "The Destruction of Jerusalem" by the Romans, under the command of Titus, A.D. 71, D. Roberts, R.A.—a concentration of topographical, professional, and historical knowledge, forming a really grand work—the only exhibited one of this artist, and, perhaps, his chef-d'œuvre.

(303) "Benjamin West's first Effort in Art," E. M. Ward (A). Little Benjamin, the embryo President of the Royal Academy, is represented intently bent upon committing to paper the transient smile of his sleeping nephew, struck with its beauty whilst sleeping. The earnest desire to consummate his intention, and the quiet admiration depicted in his expression, are beautifully portrayed. The sleeping infant is a nice study; and the treatment and composition of the work, as a whole, bespeak an advance upon any of his preceding pictures. In Mr. Ward's productions may be always discerned research and persevering industry:

few possess more determination to think for themselves, or labour more zealously to find novelty in choice of subject,—still fewer who determine to leave as little undone as possible, and invest such an amount of thought in one performance. (318)

"Daniel Defoe and the Manuscript of Robinson Crusoe" is a striking instance; his perception of the human feelings, and power of expressing them, have never been brought into play with more success; the despair of the poor author, who has hawked about his work until almost ashamed of it—the sympathy of his wife and child—the nonchalance of the dandy bookseller, who is extinguishing the smouldering wick of the taper with the nib of his pen—the assumption and egotism of the fashionable authoress of dainty pamy odes to expiring bullfinches, sickle butterflies, and arched eyebrows—the sycophantic and complimentary senior partner,—are to the life.

(311) "Isabella," J. E. Millais, is a singularly clever reading of Keats's poem: the personages are a succession of well studied and portrayed individuals, every one of them distinct. As the work of a young artist, it may be called extraordinary.

(324) "Rienzi vowing to obtain Justice for the Death of his young Brother, slain in a skirmish between the Colonna and Orsini factions," W. H. Hunt, is much in the same style as that of Mr. Millais, and scarcely less clever; perhaps there is even a higher feeling about this that promises well for the hereafter.

(326) "The Fountain, a Scene at Mola di Gaeta," P. Williams, a repetition of one of the artist's most pleasing and elaborate engraved works. Several other transcripts of Italian life contributed by him this year will amply repay inspection.

(331) "A Glade in the Forest," (343) "A Stream in the Hills," 371) "Passing Showers," (417) "The Shade of the Beech Trees," and (544) "The Quiet Lake," are some of the most successful attempts of Mr. Creswick (A.) to show nature as it is; he affords one of our strongest arguments when the superiority of English landscape painters over all others is asserted—no one represents nature in truer colours; it is quite a treat, requiring little imagination, to take off your hat and fancy yourself in the enjoyment of the invitingly cool shade ever present in his delicious pictures,—a welcome escape from the heat and glare of a crowded exhibition room.

LAUNDRY DRYING CLOSETS.

THE great importance of the subject induces me to attempt an elucidation of the two systems of drying; viz. with and without a current of fresh air; and I trust that although both practice and prejudice are strongly in favour of the former, I shall be able satisfactorily to prove the latter system to be not only the most economical, but the most effective.

As your correspondent Mr. Walker observes, "Artificial drying (has been) in fact a two-fold operation. By heat, the moisture is quickly converted into vapour; by ventilation, that vapour is carried away, and replaced with dry air;" or in other words, drying has been effected by the joint action of a radiating surface, and a current of heated air, distributed in such a manner as to bring it as nearly as possible in contact with the linen suspended in the chamber. By these means, the temperature was raised from 50° or 60° to about 200°, according to the extent of the heating surface, and the quantity of air admitted. Now, supposing the air in its passage to be perfectly heated to the temperature of the chamber, then every particle passing off represents a waste of fuel equivalent to the raised temperature; and if any air enters the chamber, and passes through without being sufficiently heated, the effective power of the chamber is then lessened, and time, a most important element, is lost in the drying. By placing thermometers in different parts of a chamber thus heated, after it has been filled with wet linen, the unequal temperature of the stream of air may be shown; and that it is so, will be proved by the rate of evaporation varying in different parts of the chamber; but if you close the air flues, and expose your heating surfaces, whether

of brick or iron, to the linen of the chamber, with only a slight net work of wire between them and the linen to prevent accidents, then the temperature of the chamber will quickly rise above the boiling point of water, and evaporation will take place rapidly; not a particle of heat will be wasted, and nothing but the steam produced by the evaporation of the water will escape from the outlet, which ought to be small, and capable of regulation. By this mode, the heat radiated from the flues acts through a rarified medium, directly on the water in the linen. All the heat is employed, and none escapes except charged with vapour; and as water evaporates at the boiling point much more rapidly than at any lower temperature, so will a chamber thus heated and closed (and which may with strict truth be compared with a steam boiler, or evaporating pan), dry the linen more economically and rapidly than if supplied by "an ample current of fresh air."

Everything in this arrangement tends to economy, and the whole of the heat derived from the fuel is employed.

The difference between the two methods is this;—in the one case, you are constantly heating a large volume of air, and by thus altering its hygrometric capacity, you enable it in its passage through the chamber to take up the water converted into vapour by the radiant heat of the flues,—every atom of air thus passing out at a raised temperature being a waste of fuel. In the other, you employ the whole of the heat derived from the fuel, directly to evaporate the water in the linen, which passes from the chamber in the form of vapour, robbing the flues only of so much heat as is due to its conversion.

The object of either method being to evaporate water, the question is, by which means it can be evaporated most rapidly and economically. Were there no experiments to prove the efficiency of the one method over the other, the question might easily be decided by reasoning upon the respective plans. But that is not necessary.

In a chamber with a given heating surface supplied with fresh air, and maintained at a temperature of 200° before it was filled with wet linen, it was found that not more than one-third of a pound of water per minute could be evaporated. The same chamber with its air-flues closed, and maintained at the same temperature, regularly evaporated one pound of water per minute. To ascertain whether the whole of the heat given off by the fuel was radiated in the chamber, a sheet of writing paper was introduced into the flue at its exit from the chamber. After being there ten or fifteen minutes it was removed, and found discoloured, but scarcely scorched. Now, as economy is so large an element of success as applied to the "Laundries for the Working Classes," the importance of this subject to them cannot be over-estimated, and it is to the pertinacity with which the committee and engineer adhered to the old system of drying that the expense on this part of the model establishment at Goulston-square is to be attributed. Had it been known that drying could be accomplished by the simple radiation of heat in a close chamber, and with the conditions required for such an establishment, much time, money, and anxiety would have been saved. The "close" system of drying has now been adopted there, and I have no doubt will be followed in all public establishments where economy is studied.

WM. JEAKE, JUN.

HOLBORN HILL AND ITS VICINITY.—A meeting of the ward of Farringdon-Without was held on the 16th inst., for considering the propriety of applying to Government for aid in carrying out the improvements on Holborn-hill and Victoria-street,—the Lord Mayor in the chair. The meeting was addressed by his lordship, and by Messrs. Walker, Barnard, Galloway, Williams, Tattler, Herepath, Meeking, Buckmaster, Lamplow, and others. Resolutions were unanimously adopted in accordance with the objects of the meeting, and a committee was appointed to carry them out.

SEVERAL TO IRONMONGERS' COMPANY.—Mr. G. R. French has been elected successor to this Company in the place of the late Mr. Sibley. There were eight other candidates. Four of them went to the poll.

* We are compelled to postpone continuation of notice of the Architectural room.